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Dreux reparentent un jour en Brèzé (215, 16); use of *mademoiselle* "par raillerie" (235, 4).

II.

Eugénie Grandet is a good sample of Balzac's work: a careful study of it reveals much of the author's personality, and this, by the way, seldom fails to interest instructor and student alike. The book shows the blemishes inseparable from very rapid composition; it is full of wood and stone; the life and death of Grandet produce that single, massive impression which only the fruit of a powerful imagination can produce. It is thus a characteristic product of those three faculties of extraordinary vigor, which, as now is generally agreed, were the mainsprings of Balzac's genius.

The first of these expressed itself in his own motto: *Il faut piocher ferme*—in other words, a power of self-devotion, of self-immolation to labor which resulted in the erection of the vast edifice of the *Comédie humaine*; which cut off his life before its time, and which made literally true Bourget's remark: *Balzac n'a pas eu le temps de vivre*.

Then, in the second place, his was a nature unusually sensitive to impressions of outward objects. Sainte-Beuve remarked, soon after the novelist's death, that it was true of Balzac, as of one of his contemporaries, that from his youth up he perceived things with such a keenness of sensibility "*que c'était comme une lame fine qui lui entraît à chaque instant dans le cœur*."¹⁰

Lastly, a powerful imagination which seized upon its own product with such avidity as to make his characters as real to him as the man at his side. Nothing, in fact, better illustrates Balzac as a writer than the following reminiscence of him by the Baronne de Pommereul,¹¹ which is certainly worth quoting.

"He had a way," says the Baronne, "of describing everything so that you seemed to see it just as it happened. He would, for example, begin a story thus: 'General, you must have known at Lille the so-and-so family . . . Not the branch that lived at Roubaix,—no, but those that intermarried with the Bethunes . . . Well, at one time there happened a

drama in that family.' And then he would go on, holding us spell-bound for an hour by the charm of his narration. When he had finished we used to shake ourselves to make sure of our own reality. 'Is it all really true, Balzac?' we would ask him. Balzac would look at us a moment with a gleam of cunning in his eyes, and then, with a roar of laughter,—for his laughter was always an explosion,—he would cry out 'Not one word of truth in it, from beginning to end! It was pure Balzac! Say, general, is it not rather pleasant to be able to make all that up out of your own head.'"

THOMAS A. JENKINS.

Vanderbilt University.

ON THE ACCENTUATION OF THE GERMAN PREFIX *un-*.

NOT long ago I was led incidentally to examine and compare the different rules given in grammars and other books of reference in regard to the accentuation of German derivatives with the prefix *un-*. The results of this investigation, necessarily incomplete, are embodied in the following paragraphs.

Among the American grammars that are commonly used in high schools and colleges, those of Brandt, Thomas, Whitney, and Joynes-Meissner were examined.

Brandt (§422, 6), after admitting the difficulty of giving a general rule, says:

"*Un-* compounded with nouns and adjectives not derived from verbs attracts the chief accent; if they are derived from verbs, then the stem-syllable retains its original accent; for example, *unfruchtbar*, *undankbar*, *unklar*, *Unmensch*, but *ungläublich*, *unsaglich*, *unentbehrlich*, *unverantwortlich*, *unbegreiflich*. Notice, however, *unendlich*, *ungeheuer-ungeheuer*.—With regard to adjectives there is also a feeling approaching a principle, that *un-* should have the chief accent, when a regular adjective exists, of which the compound with *un-* denotes the contrary or negation: *brauchbar*, *unbrauchbar*, *sichtbar*, *unsichtbar*, etc. This feeling frequently unsettles the accent, as *unverzeihlich* > *unverzeihlich*."

It is worthy of remark that Brandt makes no special reference to the accent of compounds of *un-* and a perfect participle, although there seems to be much uncertainty about this point.

¹ Here, as in most of the quotations, the spacing is mine.

¹⁰. *Causeries du Lundi*, ii, 445.

¹¹. Translated in the "Contributors' Club," *Atlantic Monthly*, December, 1885.

Thomas's rule (§ 391, 3), while closely resembling Brandt's, is more explicit in regard to the accent of this particular class of *un-* compounds.

"If the basic adjective is not derived from a verbal root, *un-* usually has the chief stress; for example, *unruhig*, *unrichtig*, *unfruchtbar*. Notice, however, such exceptions as *unendlich*, *ungeheuer*. The same principle holds if the basic adjective is derived from a verbal root, but is not a verbal in *-bar*, *-lich*, or *-sam*; for example, *unerhört*, *unangenehm*, *unbequem*. Verbs in *-bar*, *-lich*, and *-sam*, generally accent the root syllable; for example, *undenkbar*, *unglaublich*, *unbißig*. But in some of this last class the accent is unsettled; for example, *unverzeihlich*, or *unverzeihlich*."

Whitney (§ 416, 4b) attempts no general rule, merely stating that

"according to some authorities, the words formed with *un-* always have the principal accent on that prefix; others except compounds of participles, as *unbelohnt*, and of verbal derivatives with the suffixes *-bar*, *-lich*, *-sam*, as *undenkbar*, *endlich*, *unduldsam*."

According to Joynes-Meissner (§ 51), in compounds with *un-* the prefix bears the principal accent, "with a few exceptions."

Viotor's *German Pronunciation: Practice and Theory* (second ed., p. 106), has this rule:

"The second, instead of the first part, bears the principal stress . . . in compounds with *un-*, if the second part of the compound is a verbal adjective,—the radical syllable of the verb bearing the stress; for example, *unerhörbar*, *unabänderlich*; if the second part is a p. p. with accented prefix, the latter retains the accent; for example, *unangemeldet*."

Thus far, having examined only works that are more or less adapted to the needs of beginners, we find a noticeable lack of accord among the rules given, especially with regard to derivatives from perfect participles, and verbal adjectives in *-bar*, *-lich*, and *-sam*.

The following evidence is contained in some of the more elaborate works on German grammar.

In Grimm's *Grammatik*, vol. ii, (new ed. p. 764,) the prefix *un-* is spoken of as "stets betont."

Heyse's *Deutsche Grammatik*. (24. Aufl.

neu bearb. v. Lyon, p. 13); has the following statement:

"Hochtonig ist nach dem Obigen: in allen einfachen mehrsilbigen Wörtern die Stammsilbe (ausgenommen: . . . einige mit den Vorsilben *ant*, *erz*, *ur*, *miss*, *un* . . . gebildeten Wörter, z. B. *Unmensch*, *unsauber*, *ünerlich* [dagegen: *unglaublich*, *unmöglich*, *unsterblich*, *unendlich*]."

Although Lyon's edition of Heyse's *Grammar* is practically a new work, it may not be without interest to compare this brief statement, which rather resembles the assertion of Grimm, with the more elaborate rule originally given in Heyse's *Lehrbuch der deutschen Sprache* (1838, p. 182). The rule there given coincides more or less with those of Brandt and Viotor, the gist of it being expressed in these words:

"Der Nebenton trifft . . . die Vorsilbe *un-* vor Participien und vor Adjectiven auf *-bar*, *-lich*, *-sam*, wenn sie von Verben abstammen. . . . In andern Fällen aber ist dieselbe Vorsilbe hochtonig; namentlich vor Substantiven, Adjectiven von anderer Bildung, und Adverbien."

Wilmanns's *Deutsche Grammatik* (1. Abt. p. 315 f.) gives these rules:

"Das Nhd. betont *un-* noch in vielen Adjectiven, zumal in solchen, welche in fühlbarem Gegensatz zu dem positiven Simplex stehen; z. B. *unecht*, *unrecht*, *unaufmerksam*, *ungnädig*, *unfreundlich*, etc. Aber wenn das Simplex nicht oder wenig gebräuchlich ist (a) oder Simplex und Compositum in ihrer Bedeutung sich eigentümlich entwickelt haben (b), wird oft der zweite Bestandteil betont, z. B. (a) *unsägar*, *unberechenbar*, *unaufhaltsam*, *unentwägt*, und viele auf *-lich*: *unzählig*, *untadelig*, *unsäglich*, *unerforschlich*, *unerbittlich*, *unverzüglich*, etc. (b) *unendlich*, *unvergänglich*, *ungeheuer*, *ungemein*, etc. Doch greift die Regel nicht durch. Nicht wenige Adjectiva halten an der alten Betonung fest, obwohl sie nicht durch den Gegensatz zum Simplex gestützt wird; *unwirsch*, *unstat*, *unflätig*, *unpässig*, *unliebsam*, *angestüm*, *angestalt*, *ungeschlacht*, *unbescholten*—und manche, deren Simplex gebräuchlich ist, lassen *un-* unbetont, bes. *unmöglich*, *unsterblich*, auch *unglaublich*, *unbegreiflich*, *unverantwortlich*.—Schwankend ist der accent in *unbeschadet*, *ungeachtet*, wechselnd nach der syntaktischen Stellung in *unentgeltlich*, *unverdrossen*.—Wenn das negative Moment besonders hervorgehoben werden soll, kann *un-* in allen betont werden."

Behaghel, in Paul's *Grundriss*, vol. ii, p. 555 f., says:

"Diesen auf psychologischen Gründen beruhenden Accentgesetzen wirkt in nhd. Zeit ein mechanischen Ursachen entspringendes Streben entgegen, das Streben nach bequemerer Gewichtsverteilung. Bei Adjectiven von der Lautform $\underline{\text{—}}$ oder $\underline{\text{—}}$ zeigt sich die Neigung, den Ton vom Wortanfang wegzurücken und auf die schwerste der Nebensilben zu verlegen. Es heisst *eigenthümlich* und *eigenthümlich*, *leibhaftig* und *leibhaftig*, *notwendig* und *notwendig*, *wahrscheinlich* und *wahrscheinlich*, *barmherzig*, *dreifältig*, *lebendig* (aus mhd. *lëbendig*). Fast lauter solche Wörter gehören hierher, die Komposita sind oder den Eindruck von Komposita machen, bei denen aber dem Sprachbewusstsein das Gefühl abgeht, dass ein erster Teil einen zweiten modifiziere; wir besitzen kein *haftig*, *wendig*, *scheinlich*. Das zeigt sich besonders deutlich bei den Komposita mit *un-*, wo der Ton auf der Vorsilbe steht, wenn der zweite Teil auch als vollständiges Adjektiv sich findet, sonst aber auch auf dem zweiten Teile liegen kann: *unfreundlich*, *unfruchtbar*, aber *unermesslich* und *unermesslich*, *unsäglich* neben *unsäglich* (aber auch *unmöglich* und *unmöglich*, *unglaublich* und *unglaublich*, obwohl daneben *glaublich* und *möglich*; hier haben wohl Verbindungen wie ganz *unmöglich* eingewirkt."

Similar to the views of Wilmanns and Behaghel is that expressed in Huss's treatise, *Lehre vom Accent der deutschen Sprache*, p. 14 ff. *Un-* compounds are discussed at some length, the most important principle of their accentuation being stated thus:

"In Adjectiven ist *un-* nur dann betont, wenn sein Complement auch selbstständig im Munde des Volkes lebt."

In Paul's *Dictionary*, which does not mark the accent of words, we find the following general rule under the prefix *un-*:

"In den Ableitungen aus unfesten Zusammensetzungen sinkt die erste Silbe, die den Hauptton trägt, durch die Zusammensetzung mit *un-* zur Tonlosigkeit herab, vgl. *unabhängig*, *unanstössig*, *unvorsichtig*, *unzulässig*, *unzugänglich*. Eine entsprechende Verschiebung findet statt bei *unbarmherzig*, *unbotmässig*, *unbussfertig*, *unachtsam*, *undankbar*, u. a. Anderseits hat *un-* vielfach den Hauptton an die stärkstbetonte Silbe des zweiten Bestandtheiles abgegeben, und ist davon tonlos unmittelbar vor der haupttonigen Silbe, nebentonig wenn es von derselben noch durch eine Silbe getrennt ist, vgl. *unendlich*, *unmöglich*, *undenkbar*, *unglaublich* *unabsehbar*, *unbegreiflich*. Insbesondere gilt diese Betonungsweise für alle diejenigen Wörter, die nur in der Zusammensetzung mit *un-* gebräuchlich sind."

Heyne's *Dictionary*, like Paul's, does not

mark accents, but has this remark under *un-*:

"Die stete Verbindung gerade nur des Nomens mit *un-* hat das letztere in die Art der tontragenden schweren Vorsilben übergeführt, so dass die Fälle, wo *un-* den Ton nicht trägt, bereits in alter Sprache selten sind und in neuerer Sprache sich auf gewisse Fälle beschränken (*unendlich*, *unmöglich*, *unträglich*, u. a.)."

When the statements thus far cited are compared with one another, the numerous and radical points of difference and contradiction are obvious: on the one hand Grimm, who says that the prefix is always accented; on the other Wilmanns, who admits that the prefix is "still" stressed in many adjectives. Whitney gives the student the choice between Grimm's rule and one that is more or less closely represented by Brandt, Vietor, and the older Heyse. The rule in Thomas concerning perfect participles flatly contradicts the corresponding rules in Vietor and the older Heyse. Heyne, Heyse-Lyon, and Joynes-Meissner do not, properly speaking, give any rule whatever. Most of the rules—that is, those of Brandt, Vietor, Thomas, and the old Heyse—turn on the origin of the derivative, whether it be from a nominal, or from a verbal stem; while Wilmanns, Behaghel, and Huss, on the other hand, give quite full discussions of the subject and yet do not even mention this factor, but allege only the influence of word-rhythm and of the relative meaning and use of simplex and compound. To this last point some importance is attached by Paul also, and he may, therefore, be classed with the three authorities last named. This comparison of the foregoing quotations shows that a foreign student of German would find even a careful study of these principles to be of little practical value in determining the accent of many *un-* compounds.

In order to make as practical a test of the subject as could be made without going abroad and gathering statistics from the living speech of the people themselves, I decided to investigate the German-English part of the large *Dictionary* of Flügel,² since it marks the accents. Other large dictionaries were not available for my purpose. Grimm's *Wörterbuch* could, of course, not be used, since the letter *U*

² First edition; the second edition was not at hand.

has not yet been completed. Sanders, who generally marks accents, fails to mark those of *un-* derivatives. Besides, his system of arrangement by stems would make the use of his dictionary practically impossible for our purpose. Paul and Heyne, as said before, do not mark accents at all. Flügel, however, does mark them with unusual care; whenever there is variance in popular usage, two accents are marked, and that which, in the judgment of the compiler, is less frequent, is enclosed in brackets. I proceeded to examine and tabulate the *un-* compounds given in this work. It should be stated, however, that substantives with the prefix *un-* were not considered, since there seems to be no uncertainty as regards their accent. *Un-* bears the principal stress in all such compounds, except *Unflüterer*—where the position of the accent is determined by the character of the suffix—and abstracts in *-heit* and *-keit* formed from adjectives in which *un-* has not the principal stress; for example, *unsterblich*, *Unsterblichkeit*.

Of other *un-* compounds Flügel gives about 885, counting only one member of such doubtlets as *unaufhaltbar-unaufhaltsam* and *unauflösbar-unauflöslich*—a rule that I have observed in all enumerations. Of these 885, Flügel marks *only four* with the accent always away from *un-*; namely, *unendlich*, *ungeniert*, *unglaublich*, *unsterblich*. Of these, *unglaublich* can certainly be used with the accent on *un-*; in fact, it is one of Behaghel's examples given above. As to *ungeniert*, it is frequently, at least in conversational pronunciation, accented on *un-*. So there remain with the accent always away from *un-* only two adjectives, *unendlich* and *unsterblich*. Thirteen words have, according to Flügel, the accent by preference on the root-syllable of the second element, the accent on *un-* being bracketed. These are *unaufhaltsam*, *unauflöslich*, *unauflösbar*, *unaussprechlich*, *unaustrücklich*, *unausweichlich*, *unbegreiflich*, *unbeserlich*, *undenkbar*, *ungefähr*, *unkennbar*, *unsäglich*, *unzählig*. Observe that these are all verbals in *-bar*, *-lich*, or *-sam*, except *ungefähr*, and that there is not a single perfect participle among them. Then there are also fifty-seven words that have the accent preferably on *un-*, but sometimes on the root-syllable of the

second element. Nearly all of these are also verbal adjectives in *-bar*, *-lich*, and *-sam*, the exceptions being *ungeheuer*, *ungemein*, *unlänglichst*, *untadelhaft*, *unzweifelhaft*, *unberücksichtigt*. *Unberücksichtigt* and *ungeniert*, it should be remarked, are thus the only compounds of *un-* and a perfect participle given by Flügel that can have the accent away from *un-*.

Except the three groups of words just mentioned, amounting altogether to less than nine per cent. of the whole, Flügel marks all *un-* compounds with the accent always and only on the first syllable. This is a remarkable showing in view of the rules laid down by the grammarians, especially if one considers that, of the seventy-four words not in this category, only four (properly two) have the stress always away from *un-*, while as many as fifty-seven have it preferably on *un-*. Of course a large number of the words enumerated offer no difficulty, being accented on the prefix by all authorities. A rough estimate, however, shows that fully half of the *un-* compounds, excluding substantives, would, under the provisions of one or more of the rules cited above, have the chief accent elsewhere than on the prefix. In concluding this survey of Flügel, it should be said that there appears to be no principle by which one may distinguish words that have the chief accent on *un-* from those that can have it elsewhere. The latter class, it is true, consists chiefly of verbals in *-bar*, *-lich*, and *-sam*, but many other such verbals, occurring with equal frequency, are given with the accent always on *un-*; and only twelve have the accent preferably away from *un-*.

For comparison with Flügel, it may prove of some interest to examine also Flügel-Schmidt-Tanger. If this work is in any way based on the large Flügel, the accentuation of the *un-* compounds does not show it. Here there is an almost diametric opposition. In the first place, less care seems to have been exercised in the marking of accents, variety of usage being admitted, or at least indicated, only in rare instances. Secondly, the vast majority of the compounds of *un-* and a perfect participle, or *un-* and a verbal in *-bar*, *-lich*, or *-sam* are accented not on *un-*, but on the syllable that would bear the principal stress if *un-* were not prefixed. Exceptions

there are, of course, but roughly speaking they seem to be as few as the words that may have the accent away from *un-* in the large Flügel. The exceptions are especially rare in the case of the verbals; *unregierbar* being one of the most striking. There is much greater freedom in regard to compounds of *un-* and a perfect participle; for example, we find on the one hand *unstudiert, unüberwunden, unverdrösset*, etc., on the other *unkultiviert, unüberführt, unverschamt*, etc.

To sum up, it would seem that the uncertainty about the accent of *un-* compounds is chiefly confined to compounds of *un-* and a perfect participle, or *un-* with a verbal in *-bar, -lich*, or *-sam*. About these there seems to be real variance in popular usage, and this variance is reflected in the opinions of scholars to such an extent that some will confidently quote a word as an example of one method of accentuation, while others will with equal confidence give the same word a different accent. Viator gives *unangemeldet*, while both Flügel and Flügel-Schmidt-Tanger give only *ünangemeldet*. Brandt quotes *unverantwortlich* and Wilmanns quotes *unentwägt, unerforschlich, unerbittlich, unverzüglich*, all of which, according to Flügel, have the accent always on the prefix.

While this paper has thus far revealed little more than this state of confusion, it has at the same time, it is hoped, furnished sufficient ground for the following final conclusions:

1. No thorough-going, convenient, and correct rules for the accentuation of *un-* compounds have been given.

2. Such rules cannot be given in the present unsettled state of popular usage.

3. For the convenience of beginners in the language, it is best and sufficient to teach them that all compounds of *un-*, except *unendlich* and *unsterblich*, may have the principal accent on the prefix, and may with correctness be thus pronounced.

CAMPBELL BONNER.

Vanderbilt University.

PREDECESSORS OF ENOCH ARDEN.*

"THERE is, I fear, a prosaic set growing up among us, editors of booklets, book-worms,

* This article was originally prepared as a chapter for a

index-hunters, or men of great memories and no imagination, who *impute themselves* to the poet, and so believe that *he*, too, has no imagination, but is forever poking his nose between the pages of some old volume in order to see what he can appropriate."

So wrote Tennyson in a letter to Dawson. He spoke rather of parallelisms, but the words may be taken in a broader sense. His fear was well-founded; there is such a set. The tendency in the teaching of English has been too largely in the direction of etymology-chasing and other processes more or less distant from the true object of literary study. The spirit of literature is, of course, the prime consideration. Nevertheless, there are certain preliminaries and accessories that are necessary for the most successful prosecution of the study of literature. He who wishes to appreciate fully the *Æneid* must learn certain declensions and conjugations; the student of *Faust* will not rest satisfied until he has learned something of the material out of which Goethe erected that great monument.

It is the purpose of the present paper to point out certain predecessors of *Enoch Arden*. In doing so the writer must not be understood to say that Tennyson was acquainted with all these sources and drew from them.

When the poet wrote *Enoch Arden* the story of a man left alone on a desolate island was not new either in fact or in fiction.

Alexander Selkirk was put ashore on the island of Juan Fernandez in 1704 and remained there till 1709. The story of his experience excited considerable interest and called forth several publications.

Out of his adventures Defoe's *Robinson Crusoe* (1719) is generally supposed to have been created. The life of Robinson Crusoe on his lonely island is so well known that it need not be dwelt upon here; neither is it necessary to speak of the many imitations that soon followed this popular story.

Towards the close of the century Cowper published some *Verses supposed to be written by Alexander Selkirk, during his solitary abode in the island of Juan Fernandez*, into which he put such thoughts as seemed to him volume of Tennyson's poems including *Enoch Arden* and the two *Locksley Halls*, which I am now publishing with D. C. Heath & Co., of Boston.